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there being no room for substantial change or expansion, but with the growth of the building it is to be hoped that these conditions may be improved, both in size and character, and that our collection of the arts of the Far East may grow in proportion.

Mr. Reitz, who is to be the Curator, is well known among European collectors as a connoisseur of Oriental ceramics, a subject which he has made a specialty for a number of years past. His knowledge of it will make him a valuable acquisition for New York, because of the widespread interest in the subject here, outside of the Museum as well as in it. With ceramics as his specialty, he has also occupied himself with other forms of Oriental art, and comes to us well qualified to undertake the various responsibilities which will devolve upon him. He is a native of Amsterdam, which has been his home up to the present, though much of his time has been spent in study and travel outside of Holland, including a year in Japan. He has never held a museum position before, but was about to receive an appointment at the Louvre last summer, when the outbreak of the war caused its postponement by the Ministry, with the result that he came to America this spring to study the collections in the United States, and advantage was taken of this opportunity to secure his services for the Museum. He will begin his duties in September.

E. R.

THE SAMUEL ISHAM GIFT OF JAPANESE COLOR PRINTS

READERS of the BULLETIN will recall the admirable article upon Japanese Color Prints, by the late Samuel Isham, which appeared in the issue for May, 1914. A more comprehensive, brief summary of the value of such prints as works of art could not well be written. The Museum collection of these prints has now been enriched by two hundred and thirty-six examples from the collection formed by Mr. Isham, who died in the summer of 1914. They come to the Museum as a gift from Mr. Isham's estate, and have been presented in accordance with his wishes.

These prints are a very well-selected group and have rather special value for Museum purposes, since a number of them have historic as well as aesthetic interest, and the large variety of types helps to make the Museum collection a representative one. Included in this gift are notable works by all of the leading Ukiyoe artists, Sharaku alone excepted. By Moronobu there are seven ink prints of a set of views of the Yoshiwara. One of these is colored by hand—the work of some former owner. All are in fine condition and are characteristic examples of the artist's style. By Okumura Toshinobu there is that extreme rarity, an ink print from an "orihon" or folding album. This is the only print by this artist that the writer of this article has ever seen which is not of the "hosoe" size, and colored by hand. Another rarity is a fine Urushi-ye, or so-called lacquer print, by Nishikawa Yoshinobu. Torii Kiyomasu and Torii Kiyonobu are represented by twelve charming urushi-ye and beni-ye (two-color prints in pale rose and green) of delightful quality. Those signed Kiyonobu are all by the second artist of that name, assuming that there were two, as it is evident that there must have been unless the first Kiyonobu lived and worked for about a quarter of a century beyond 1729, the year in which several writers, Japanese and European, state that he died, at the age of sixty-five, and was buried at Seishōji, Asakusa. All of the five prints in the Isham gift that are signed Torii Kiyonobu are of later date than 1729. The earliest is a hand-colored print of a theatrical scene. As one of the actors is Sanogawa Ichimatsu, whose first appearance on the Edo stage was in November, 1741, it can be definitely ascribed to the year 1742, and probably to an early month, as at the end of the year the beni-ye prints began to be made, and by reason of their novelty, beauty, and the economic advantage their cheaper production gave to the publishers, quickly superseded the hand-colored prints, except for the large sizes which could not at first be produced successfully by the new process. Two hand-colored prints by Torii Kiyotada are not only very rare, but are exceptionally beautiful examples of that ar-

tist's work. The writer of this article cannot recall having seen any others that can be compared with them. By Torii Kiyomitsu there are five prints, all of much interest, and one of them, a pillar print of an actor, is of distinguished quality. Torii Kiyohiro is represented by five excellent prints; and Ishikawa Toyonobu by the same number, one of which—a group of women and children gathering shells at the seashore—is an important work of large size. By Toyonobu's short-lived son Toyomasa is the complete set of twelve prints, in perfect condition, representing children's games for each of the twelve months, upon which the reputation of Toyomasa as a young artist of much promise chiefly rests.

Among nineteen prints by Harunobu and his school are several of great beauty. A pillar print of a young woman holding a dog deserves particular mention, both for its line composition and for its harmonious color. There are thirteen prints by Koryūsai, all of more than usual interest, and one, a pillar print representing a young woman leaping from the balcony of Kiyomizu temple with an umbrella as a parachute, is one of his rarest and most charming designs. By Katsukawa Shunshō and his pupil Shunkō there are eighteen prints of actors in costume, which cannot fail to delight all those who appreciate subtle draughtsmanship and exquisite color. By Shunyei there are four prints of distinguished design, and of exceptional quality from a technical point of view, considered merely as prints. Two of these have very much the characteristic manner of Sharaku, who, indeed, may have developed his style from that of Shunyei.

Fourteen prints by Kiyonaga and four by Shigemasa include excellent, though not the finest, works of these artists. By Shunchō there are five, two of which are exceptionally rare early designs in the style of Shigemasa, and one is a charming triptych. Among nine prints by Eishi are superb impressions of two of his finest triptychs and a good impression of a third, which, however, is not in quite as perfect condition as the others. By Toyokuni there are only two prints, but both are distinguished: one is a large head of an actor

in the style—not quite assimilated—of Sharaku; the other is one of his best triptychs, a street scene in the Yoshiwara, noteworthy because of its fine color and the quality of the impression, which is from



SEGAWA KIKUNOJŌ AND ICHIMURA
UZAEMON BY TORII KIYONOBU II

unworn blocks and, although sharp and crisp, is quite free from hardness.

Utamaro is represented by thirty-nine prints, many of which would call for special mention did space permit. It will suffice, however, to draw attention to a few of these. Of the five triptychs, one is an unusually fine impression of "The Pleasures of the Taiko," the print that got the artist

into trouble with the Bafuku government, because of the supposed reference to the reigning Shogun, and resulted in his imprisonment and physical breakdown. Also noteworthy are the remarkable designs in which the famous Kintoki and his foster-



ACTOR IN COSTUME
BY KATSUKAWA SHUNSHŌ

mother Yama-uba appear. So are the two rare works in which the artist has introduced Ōtsu-ye, or figures drawn in the style of those painted by Matahei of Ōtsu, whose rapid sketches, sold to travelers who passed through Ōtsu, one of the towns on the Tōkaidō or highway between Kyōto and Edo, were the precursors of the Ukiyoe prints.

The examples of Hokusai's work are not many, but with one exception they are rare and are remarkably fine impressions in flawless state. The half-dozen prints by Hiroshige are also fine early impressions—the sort that are not often seen, although ordinary impressions are common. Of especial interest are four unpublished drawings for a series planned to be issued by an Ōsaka publisher. These show how careful the artist was to make little changes in his designs whenever he could improve his compositions by so doing. The touches of red in these drawings indicate erasures, i. e., lines not to be engraved.

This enumeration is of course not complete; and besides the prints already noted, there should be mentioned an unusually fine triptych by Eizan, one by Kiyomine, an ink impression from the key block, and several surimono of more than ordinary interest. Altogether, this group of prints forms a highly important addition to the Museum collection.

FREDERICK W. GOOKIN.

THE EGYPTIAN EXPEDITION¹

THE MONASTERY OF EPIPHANIOS AT THEBES

THE excavations conducted by the Metropolitan Museum on its concession at Thebes during the winter of 1913-1914 were again at the site of the Monastery of Epiphanius, mentioned in a previous number of the BULLETIN.² The work at this point has now been completed, and all of the material found on the site, both literary and archaeological, is in course of preparation for publication. The work in the field was supervised by Mr. H. G. Evelyn-White and myself; the plans, maps, and drawings were made by Mr. L. F. Hall; the Coptic inscriptional material is now in the hands of Mr. W. E. Crum and the Greek is being treated by Mr. Evelyn-White. To the

¹ This is the third in the series of reports on the work of the expedition during the season of 1913-1914. The previous reports were published in the BULLETIN, Vol. IX, No. 10, p. 207, and Vol. X, No. 2, Supplement.

² Volume VII, page 189.